

LATIN NOTES

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Address communications to FRANCES E. SABIN, Director of the Bureau

Vol. IV

May, 1927

No. 8

A College Course for the Training of Latin Teachers

A course for the training of teachers of Latin should accept only students who have a mastery of a comfortable margin of knowledge and skill beyond what they may be called on to teach and also are possessed of such affection for the subject that further work in it promises them pleasure, not drudgery.¹ That the course, either in itself or as supplemented, should present sanely based methods, goes without saying. It should also extend the knowledge of Latin to include the *Kultur* and *Realia* of the Romans, to apply facts to an interest in its contributions to the English language, and to develop such an acquaintance with the classical literature that it will always be a source of reference, of application to experience, and of satisfaction in leisure time.

THOMAS H. BRIGGS
Teachers College, New York

The Teaching of Latin in the Secondary School

DESCRIPTION OF THE COURSE

This course is classified as a "Special Methods Course" and is designed primarily to meet the needs of college seniors who expect to teach Latin but who have had no teaching experience. The class meets 3 hours a week for one semester and the course carries 3 semester hours of credit in Education. The course presupposes approximately 25 semester hours in Latin of a college grade, including one or more courses in professionalized subject matter (i.e., subject matter course designed primarily for prospective teachers) and such courses in Education as Educational Psychology, Introduction to Secondary Education (General Methods), History of Education or Philosophy of Education. The course includes a brief survey of the place and purpose of Latin in the secondary school curriculum; an analysis and evaluation of objectives, content, and methods in the teaching of secondary Latin; and a critical study of textbooks and other teaching material available. Emphasis is placed upon the work of the first two years. Directed observation in the Latin classes of the University High School is an essential part of the course.

AIMS OF THE COURSE

The general purpose of the course is to help the student to apply specifically to the teaching of Latin the general principles which he has studied in previous courses in Education, to acquaint him with the objectives commonly sought in the teaching of Latin in the secondary school and with the materials and methods commonly employed, to give him some skill in evaluating these objectives, materials, and methods, and to acquaint him with some of the means of continued growth in his profession after he begins his work as a teacher.

METHOD EMPLOYED IN THE COURSE

Lectures, reading assignments, class discussion, reports on classroom observations, summaries of important publications in the field, and the review of textbooks.

AN OUTLINE OF THE COURSE

- I. The scope of secondary education (Review material with special reference to Latin)
 1. The four-year high school
 2. The junior-senior high school
 3. The six-year high school
- II. Ultimate objectives in secondary education (Review material with special reference to Latin)
 1. Some statements of these objectives
 2. Some criteria for evaluating the various school subjects as instruments in secondary education:
 - a. Direct vs. indirect values
 - b. Certain vs. contingent values
 - c. Universal vs. limited values
- III. The place of Latin in the secondary school curriculum
 1. Historical position among school subjects
 2. Present status
 - a. Statistical facts on enrollment
 - b. Opposing views in regard to place and educational value
- IV. An evaluation of objectives commonly assumed for Latin as a school subject
 1. Ultimate objectives
 2. Immediate objectives
- V. An evaluation of typical classroom activities with reference to their contribution to the attainment of one or more ultimate objectives through or in connection with the attainment of certain immediate objectives such as:
 1. The ability to read and understand Latin as Latin, involving a functional knowledge of:
 - a. Pronunciation
 - b. Vocabulary
 - c. Grammatical forms
 - d. Syntactical principles
 - e. Word-order and sentence structure
 2. The ability to understand Latin when spoken
 3. The ability to speak Latin
 4. The ability to write Latin
 5. Some knowledge of the historical, mythological or institutional background, and implications of the Latin being read or translated
 6. The ability to translate Latin into English
- VI. An evaluation of various methods of testing and rating pupil achievement
 1. Tests for specific knowledges or skills
 2. Comprehensive tests
 3. Standardized tests
 4. Pupils' marks
- VII. An evaluation of textbooks available for each year of the course
 1. Typography and general appearance
 2. Content
 - a. Latin reading material
 - b. Vocabulary
 - c. Forms and Syntax
 - d. Illustrations, maps, charts

- e. English reading material
- f. Drill material
- g. Test material
- h. Miscellaneous
- 3. Method
 - a. General method adopted
 - b. Teaching devices suggested
- VIII. An evaluation of teaching materials other than textbooks
 - 1. Classroom equipment
 - a. Maps
 - b. Pictures
 - c. Wall charts
 - 2. Lantern slides
 - 3. Standardized tests
 - 4. Reference books
 - a. For the teacher
 - b. For the pupil
 - 5. Historical novels
- IX. An evaluation of extra-curricular activities
 - 1. The Latin Club
 - 2. Latin plays, games, songs, etc.
 - 3. Latin exhibits
 - 4. Latin contests
 - 5. The Latin newspaper
- X. Some special problems in the teaching of Latin
 - 1. The Five-year Latin course
 - 2. The Six-year Latin course
 - 3. The Exploratory course in Latin
 - 4. The General Language Course
 - 5. Latin in the small high school
 - 6. Sectioning classes on the basis of ability
 - 7. Supplementary work for the superior pupil
- XI. Professional organizations and publications for teachers of Latin
 - 1. Such organizations as the Classical Association of the Middle West and South, the American Classical League, Extension Divisions, State Service Centers, and the Service Bureau for Classical Teachers

Such publications as the CLASSICAL JOURNAL, the CLASSICAL WEEKLY and LATIN NOTES

—W. L. CARR, Professor of Latin
University of Michigan

Sight Reading for Vergil Pupils

It has always seemed to me a pity, considering the many sides of Roman literature, that a student who has studied Latin for four years, should become familiar with the works of Caesar, Cicero, and Virgil alone. Since for so many, graduation from high school marks the end of any further study of Latin, there remains with the student the impression that the Romans could do nothing more than fight, "orate," and chant. The Roman who laughed and loved, wept exulted, reviled and cursed—and who indeed could do so more thoroughly and artistically—in short, the eternal man, is too often forgotten, and in his stead is presented a statue, splendid in its marble, but withal a statue.

Of course, a lack of time and our inelastic New York State Syllabus (to be remedied we hope in the forthcoming revision) make any cure for the above situation extremely difficult. Something, however, can be done and so point the way, perhaps, to desirable changes. What follows is a description of what I did with an eighth term Virgil class during the last weeks of the year and a statement of the results.

It is the practice in the Franklin K. Lane High School to allow the student a free day a week in each of his major subjects, a day for which no assignment is made in advance. The purpose of this is, of course, to lighten in some measure the burden of work under which the average student labors. It was of this day that I took advantage.

At the beginning of the period, I wrote on the board a short poem drawn from the work of an author not read in school, and illustrating that aspect of Roman life which I have said is usually neglected. Here are some of the poems which I used:

CATULLUS—the poems to Lesbia, including the lament on the death of her sparrow, *Lugete, O Veneres Cupidinesque*; the call to love, *Vivamus mea Lesbia atque amemus*; the epigram on women, *Nulli se dicit*; the bantering invitation to dinner, *Cenabis bene*; and the deeply touching elegy on his dead brother, *Multa per aequora vectus*. It was Catullus who proved the favorite poet of the class.

STATIUS—the address to Sleep, *Quo crimine merui*

PLAUTUS—the lover's appeal to the door of his sweetheart's house, *Pessuli, heus, pessuli*.

MARTIAL—the epigrams on doctors, lawyers, teachers, etc.

HORACE—the *Lydia dic*, the *Donec gratus eram tibi*, the *Fons Bandusiae*, and part of the satire on the bore.

Of material certainly there was no lack. I added a few notes explaining new words and difficult constructions. I found that with the help I gave them these poems were easily within the comprehension of my students.

I allowed the class about fifteen minutes in which to translate the poem. At the end of this time work was stopped and the different versions the students had made were read and discussed for the purpose of finding out exactly what the poet meant. The discussion would concern itself with the search for the exact word and idiom necessary in English to capture the meaning of the original. Then and only then did I read the poem to them metrically in the Latin and have them repeat it after me until all could read it correctly, so that everyone might see how exactly the form fitted the meaning. By this time the discussion usually became general and concerned itself with the significance of the poem. Also, wherever possible, English parallels, drawn from what they had read of English poetry, were brought forward.

But this was not the end. I suggested that students try to turn their translations into English verse. At this time they were or had been reading Palgrave's *Golden Treasury* and had gained some acquaintance with English verse forms. To these I advised them to turn and also to the translation appearing in F. P. A.'s column in the *World*. Most of them were readers of the latter and had remarked upon the translations of Latin poetry found there. I will confess that at the beginning I didn't expect much, but the results were surprising, for nearly all handed in translations and continued to do so. What came in ranged from rocking-horse verse of the Eddie Guest type to work worthy of more experienced hands. The following week the best of the verse translations were read and commented upon. To conclude, I would read them a translation made by an English poet or some famous translator.

Here are some examples of the work done by the students. For that particular day I had chosen the utterly charming and modern lyric of Catullus beginning *Vivamus mea Lesbia atque amemus*.

TO LESBIA

Oh let us live, my Lesbia, and let us love and pray.
Give not a penny's worth of thought to what old men
may say;
For suns may rise and suns may set, but when light
steals away,
A long, long night is there for us, with no more hope
of day.
Give me a thousand kisses then, and still a hundred
more;

Gift
Miss Gertrude Breed
11-1-1935

A thousand and then ten times that, much sweeter
than before.
But when a million honeyed kisses have between us
passed,
Lest we look back upon the score and knowing, stand
aghast,
Or lest some evil peering one should learn there were
so many,
We'll lose the count and both affirm, we don't re-
member any!

MARION E. WILLMOTT

CATULLUS TO LESBIA

Come, my Lesbia, no repining,
Let us love while yet we may!
Suns go on forever shining,
But when we have had our day,
Sleep perpetual shall o'ertake us
And no morrow's dawn awake us.
Come in yonder nook reclining,
Where the honeysuckle climbs.
Let us mock at Fate's designing;
Let us kiss a thousand times!
And if indeed they prove too few,
When they're kissed we'll start anew.
And should any chance to see us,
Goodness! how they'll agonize!
How they'll wish that they could be us,
Kissing in such liberal wise!
Never mind their envious whining,
Come, my Lesbia, no repining.

EUPHEMIA HEYNEY

All this proved as great a source of pleasure to the
students as to myself. The results carried over to their
regular work, for they soon began to hand in verse
translations of striking passages in the Aeneid.

Thus in the course of the term's work the student
became acquainted with a side of Latin literature (an
acquaintance going beyond meaning to an appreciation
of form) that cannot but result in leaving with him for
ever the knowledge that in the works of the Latin
masters it is not the dead who speak but the living
who have never died.

—LEO DRESSLER

Franklin K. Lane High School
Brooklyn, New York

Reprinted from the *New York Bulletin of High Points*.

The Contents of the Ideal Second Year Book in Latin

It was not long after I had promised to speak on the
subject of the contents of an ideal second year book
before I realized that I had on my hands an orphan
that has been kicked about and buffeted for a good
many years. We used to hear about this orphan as
a gap between beginning Latin and Caesar, and various
methods were from time to time suggested as a means
of bridging this gap. Book after book has appeared,
sometimes for the first year, sometimes for the second
year, always with some new arrangement or innovation,
the purpose of which was to bring about a closer union
between the work of the two years. That this problem
can be solved once and for all time within the confines
of a paper like this is rather too much to hope; on the
other hand I have given the matter some thought to
the end that in stressing certain points the germ of
a happy solution may find suitable ground for develop-
ment, and that to one of you, perhaps, may fall the
honor due to him who solves the problem.

In its final analysis the question is not so much a
matter of what to include in the second year book to
make it ideal as it is to determine upon a way that will
enable us to pass over into the work of the second year
with no appreciable break. At the close of the first

year there is nearly always left a rather large amount
of ground to be covered, and we get over this material
with one eye on the clock, or should I say on the
calendar. Of all the principles involved in this hurried
work, the boys have only the vaguest sort of conception.
Unless we set for ourselves the proper assimilation of
this work as the first objective in the second year's
work, we shall have to permit this lack of definite
knowledge to continue as a snare and pitfall to beset
the path of our students.

It seems to me self-evident, therefore, that our ideal
book should address itself first of all to the adequate
review and proper assimilation of those topics which
are most in need of this treatment. With this as a
starting point, we may so organize and present the
balance of the work that we shall have text of gradually
increasing difficulty, topically arranged, simplified
where desirable or necessary, closely paralleled with
prose lessons and correlated reading topics and illus-
trated with realistic pictures associated rather closely
with the text, all of which, however, must be component
parts of a unified whole, conforming to a predetermined
basis of continuity.

The problem, then, is to so organize the book that
it will present a continuous and unified whole, progress-
ing from the point where definite achievement in the
first year stops to work of more advanced difficulty.
We must at the outset strive to offset the customary
piecemeal arrangement of the first year book by making
it clear to our pupils that our work from day to day
consists of units of a whole; that each assignment
carries us definitely forward on our path to a definite
comprehensive understanding of the heritage that
antiquity has left us.

I am not assuming that we shall have to read Caesar,
although I shall use him for reference. My interest is
not so much what shall be read as how it shall be read.
Our text must be arranged so that it can be assigned
topically, going far in the matter of simplification,
if necessary, to connect it with the type of reading
that has been the custom of the preceding term. It
should, at the outset, be simple and amply repetitious,
progressing gradually in difficulty. There is much in
the reading of Caesar that is dull. Not even the best
teacher can transform it into interesting reading.
To rid ourselves of some of this, our syllabus has been
changed to call only for excerpted parts of Caesar.
But they remain only as excerpts. They lack continu-
ity. The lacunae should be filled in. Then we can
take up by topics, such as "The Helvetians cross the
Rhône." This would of course be simplified and re-
written to bring out one or two constructions. Ob-
jection may be made that we are not reading Caesar's
Latin; to which I should reply that Caesar did not write
his Commentaries with a view to having our boys read
them. If we sincerely desire to have our pupils get the
benefit of his works, we should be willing to present
them in the form in which their worth may be most
readily assimilated.

This topical text I would present on the upper two-
thirds of the left-hand page. Directly beneath would
appear the syntactical principle illustrated in the
reading lesson. The presentation of the syntactical
principles would be based upon the viewpoint of
frequency within any given assignment group. This
frequency of occurrence will determine when and where
any given rule of syntax will be presented. In this
way rules will be presented in their native habitat, so
to speak, and with this natural background should be
able to be assimilated with far greater facility. How
different from the presentation that puts them in the
back of the book or in a separate volume!

Closely related to the syntax, and serving to make
the assimilation complete are our prose assignments.

These would appear at the top of the right-hand page, followed by any special vocabulary that was necessary. Based upon the text that had just been read and dealing in general with the same topics in thought content and syntax, our book would offer to the student an arrangement that would in my humble opinion be well-nigh ideal. Thus would the unity of the entire day's assignment be preserved.

It might also be advantageous to have a summary of the text or questions on its thought content included in the lesson.

I would follow the prose by a short paragraph devoted to historical and cultural matters. Without the advantages offered by adequate supplementary notes or notes or references related to the general reading topic, the student will be at a loss for a suitable cultural background to understand and properly orientate that which we are trying to give him. To present suitable matter of this type calls for careful consideration and presentation, but its value is very high.

There remain two features yet to be mentioned in our consideration of a suitable text for the second year, sight translations and illustrations. Here again I would vary the practice of our standard texts. I believe that there should be set for translation at sight a definite passage carefully chosen to conform to the grammatical content of the reading lessons. Since a passage of this nature would not be offered in each day's lesson, but rather to provide for an unprepared lesson one day each week, I would include one such lesson in every five. The thought content of such passages would not have to conform too closely to the prescribed reading matter; it might be anything from a summary of the week's reading to a passage on an entirely different matter of the same comparative degree of difficulty. It should however be of the same type and style as the reading lessons. This provision of a lesson for an unprepared day would enable the teacher to have time for a rapid review of the week's work or for finishing to his own satisfaction any textual or grammatical points which had necessarily been postponed because of unexpected interruption to the normal period during the week.

It has always seemed to me that our authors have left much to be desired in the matter of illustration. I do not mean that these pictures are irrelevant, but rather that the type of illustration is not always happily chosen. I must confess that I have never been able to work up a great deal of enthusiasm over a plate which showed in hard outline only eight or ten varieties of Roman footwear, or the tailpiece on a page in similar style showing three types of Roman women's headdress. I have in mind those pictures glowing with realism, such as are published from time to time in the *London Sphere*, the work of an artist named Matania. He knows his antiquities too. To the last detail his portraits are exact. I recall two of them that were in the Christmas number of the publication referred to. The first, called "Christmas in Early Britain" showed a town gate with a centurion on guard, his spear resting in the crook of his arm while he breathed upon his clasped hands to warm them. Before him, gazing in awe and admiration at the representative of Rome's might, stands a little lad who has broken away from a procession of natives which passes in the background, bound for the temple with offerings of fruit. It just breathes realism and action. The other, a thing of beauty rather than of action, was called "A Gift from Caesar." It portrayed two Roman ladies in the interior of a Roman house. One of them has just received from her lord and master the gift of a tame leopard. A stalwart slave holds the animal in leash while the lady doubtfully strokes it. A myriad of details is there; an exquisite bit of mosaic on the floors, furniture,

beamed ceilings, the ladies' dresses and tresses, the garments of the slave,—in short a perfect setting into which one might easily expect the great Gaius Julius himself to set foot any moment. Such a picture cannot fail to arouse interest and inspire by its very realism. We need more of such illustrations and a wider use of such as are available. I need not say that the illustrations should be properly placed, yet I recall one of our books in which a perfectly good picture representing the soothsayer warning Caesar of the Ides of March was hidden away in the notes. Just why it was relegated to that ignominious position I haven't yet found out.

Such are the various points that have suggested themselves to me as I thought over the books we are now using and the requirements of our syllabus. If there is any suggestion here that may bring fruit in its time, I shall be more than pleased.

—J. ALLISON STEVENSON, Administrative Assistant
Boys High School, Brooklyn, New York

Important Notice

Those persons who have paid their subscription to the *NOTES* for next year at the fifty cent rate will continue to receive the issues. For all others, the subscription price for next year (beginning with October) will be 75 cents. However, those who wish to secure membership in the American Classical League by the payment of \$1.00 as dues to this Association will receive *LATIN NOTES* free of charge.

Instructors in Charge of Courses for the Training of Latin Teachers in Summer Sessions

FRANKLIN H. POTTER, University of Iowa
WILBERT L. CARR, University of Michigan
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STATEMENT OF OWNERSHIP

Of *LATIN NOTES* published 8 times yearly at New York, N. Y., for April 1, 1927.

STATE OF NEW YORK } ss.
COUNTY OF NEW YORK }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared FRANCES SABIN, who, having been duly sworn according to law, deposes and says that she is the editor and publisher of the *LATIN NOTES* and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations.

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher, editor, managing editor, business manager—FRANCES E. SABIN, Teachers College, 525 W. 120th St., N. Y.

2. This leaflet is published by the Service Bureau for Classical Teachers which is supported by the American Classical League. FRANCES SABIN is the Director.

3. That the known bondholders, mortgages, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: NONE.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities as so stated by him.

FRANCES E. SABIN.

Sworn to and subscribed before me this 22nd day of March, 1927.

C. H. POMEROY,
(My commission expires March 30, 1927.)

**A Typical Daily Assignment Based on "The Flood,"
Ovid, I, 22-40***

CONTENT AND BACKGROUND

Prepared by RUTH SWAN, University High School,
Ann Arbor, Mich.

1. Why is Neptune described as *caeruleus*?
2. What relation was Neptune to Jupiter? Over what did Neptune preside as a deity? What was his staff called? Why?
3. Whose assistance did Neptune ask in causing the flood?
4. What three things did Neptune command the river gods to do?
5. What result did the carrying out of these commands have?
6. For what did Neptune use his staff? With what result?
7. What happened to houses that were not overturned from their foundations?
8. Visualize and describe in your own words the pictures in the following lines: (1) line 30; (2) line 31; (3) lines 33-35.

VOCABULARY

1. Give the first vocabulary form of the simpler Latin word from which each of the following Latin words is derived: (1) hortamine; (2) effundite; (3) immitte; (4) patefecit; (5) indejecta.
2. Find in this passage a Latin word with which each of the following English words is connected by derivation; explain the connection in meaning; give the first vocabulary form of each Latin word: (1) aperture; (2) revolve; (3) percussion; (4) ruin; (5) penetrate; (6) culmination; (7) latent; (8) discrimination.
3. Find in this passage four Latin words referring to the *sea*. Find two that refer to rivers.

GRAMMAR

1. Give the principal parts of *intravēre* (1.25) and conjugate it in the perfect indicative active.

RESPONDE LATINE

1. Quis Jovem juvat?
2. Quomodo juvat?
3. Quomodo Neptūnus amnibus dicit?
4. Quid Neptūnus amnēs facere jussit?
5. Quibus temporibus flūmina per campōs ruunt?
6. Quid flūmina rapiunt?
7. Quae postrēmo nullum discrimen habebant?
8. Cui litora deerant?

Test on Book II of Vergil's Aeneid

Given March 18, 1927, in the University High School,
Ann Arbor, Mich.

RUTH SWAN, Instructor

1. Explain the *meaning* and *origin* of the following English expressions: (1) a Sinon; (2) a Ulysses; (3) a Cassandra utterance; (4) a Helen; (5) a case of the Greeks bearing gifts; (6) to fight like a Trojan.
2. Describe briefly three omens mentioned in Book II. and indicate the interpretation that was given each one.
3. What part did each of the following characters play in Book II: (1) Helen; (2) Hecuba; (3) Creusa; (4) Coroebus; (5) Pyrrhus; (6) Laocoön; (7) Venus; (8) Hector; (9) Neptune; (10) Juno.
4. Read and analyze† Book II, lines 752-763.
5. Answer in English the following questions based on the above passage:

*Third Latin Book, SANFORD, SCOTT & BEESON.

†By "analyze" is meant the graphical indication of thought units and certain fundamental word and clause relations.

- (1) In what five places did Aeneas search for Creusa?
 - (2) What feeling had he as he retraced his steps?
 - (3) In what condition did he find the home of Anchises?
 - (4) Where did he see Ulysses?
 - (5) What was Ulysses doing?
6. Read and analyze Book III, lines 655-665
Notes: lanigerae (1.660), lana, wool—gero effossi (1.663), cf. English *fossil* lavit (1.663), cf. English *lavatory* cruorem (1.663), sanguinem tinxit (1.665), cf. English *tinge*
7. Answer in English the following questions based on the above passage:
- (1) To what place was Polyphemus coming, when the Trojans first saw him?
 - (2) In what four ways is he described?
 - (3) What was he using for a cane?
 - (4) What was the only consolation he had for the injury he had received from Ulysses?
 - (5) Where did he walk after he had bathed his eye?
 - (6) What fact expressed in line 665 shows that he was very tall?
8. Explain the meaning of any three of the following quotations from Book II and the circumstances under which each occurred:
- (1) dis aliter visum.
 - (2) dolus an virtus, quis in hoste requirat?
 - (3) Non tali auxilio nec defensoribus istis tempus eget.
 - (4) Heu nihil invitis fas quemquam fidere divis!

A New Publication

Early in the fall the AMERICAN CLASSICAL LEAGUE and the SERVICE BUREAU FOR CLASSICAL TEACHERS will coöperate in bringing out a 40-page pamphlet (10¾x7½ in.), containing an interesting and non-technical account of the Roman Forum from its beginning to the present day. The author of this article, Dr. Ralph Van Deman Magoffin, president of the AMERICAN CLASSICAL LEAGUE, has brought together from his years of study in the history and archaeology of Rome the points with which the cultivated layman as well as the classical scholar will want to be acquainted, and which will at the same time fall within the range of interest of college students and the more able high school pupil. The account is illustrated with fifty unusually beautiful half-tones, many of which have not appeared before outside of publications known to archaeologists alone. Price 25 cents. Orders may be sent in advance.

Announcement

Readers of the LATIN NOTES may like to know that a few places are still open for the summer enrollment in the American Academy at Rome. For information on this point and the work of the Academy in general, address the director, Dr. Grant Showerman, 410 N. Butler St., Madison, Wisconsin.

Material for Distribution

See LEAFLETS II and III, sent out upon request. Also consult various issues of LATIN NOTES.

Latin Notes Supplement

XXXI. A list of photographs and prints concerned with classical mythology. Price 10 cents.

Bulletin

BULLETIN V, an extensive list of books dealing with the classics (primarily interesting to the college man), sells for 15 cents.

Program of the Seattle Meeting of the American Classical League

Wednesday, 2:30 P. M., July 6, 1927

ADDRESS OF WELCOME—*David Thomson*, Acting President of the University of Washington, Seattle

RESPONSE—*Anna P. McVay*, Dean, Wadleigh High School, New York, Vice-President, American Classical League

THE SERVICE BUREAU FOR CLASSICAL TEACHERS, Columbia University—Report of the Director, *Frances E. Sabin*, Teachers College, New York. Read by *Lela M. Hendricks*, Spokane, Washington.

EFFECT OF THE INVESTIGATION REPORT ON CLASSICAL TEACHING—*Gretchen Kyne*, High School, Crockett, California.

EVALUATION OF SOME MODERN NOVELS: *Helen, Andivius Hedulio*, and others—*Frederic S. Dunn*, University of Oregon, Eugene

Thursday, 2:30 P. M., July 7, 1927

THE CLASSICAL CENTER, Los Angeles City Schools—*Susan M. Dorsey*, Superintendent of Schools, Los Angeles

SIGNIFICANCE OF RECENT CHANGES IN LATIN REQUIREMENTS of the College Entrance Examination Board—*Elizabeth McJ. Tyng*, Castilleja School, Palo Alto

A NEW LATIN PROGRAM FOR THE JUNIOR HIGH SCHOOL—*Claire Thursby*, University High School, Oakland

ADVANTAGES TO TEACHERS FROM TRAVEL IN MEDITERRANEAN LANDS—*Thomas K. Sidey*, University of Washington

Opportunity for discussion of papers will be given.

Annual Meeting of the American Classical League

The Seventh Annual Meeting of the AMERICAN CLASSICAL LEAGUE will be held in New York City, June 25, 1927. The business meeting will be at 10.30 A. M. and the open meeting at 8 P. M. at Columbia University. Among the noted speakers will be Professors *Charles J. Tilden* of Yale University, *Arthur E. Hill* of New York University, *Alexander L. Bondurant* of the University of Mississippi, *Homer A. Watt* of Washington Square College, and *W. L. Carr* of the University of Michigan. Announcements will be made later by postcard and in the press.

SOME HELPS IN TEACHING PROSE COMPOSITION

A FIRST DISCUSSION OF SEQUENCE OF TENSES IN THE THIRD SEMESTER

Long ago when you were only six or seven years old and first began using "may," "might," "can," "could," "will," "would," and some other verbs like them, you learned to separate those verbs from each other and use them properly in sentences. The process was so gradual as you listened to older people and then imitated, that you did not realize what you were learning. In fact you do not quite understand now what I mean when I tell you that you have learned never to use "will" and "would" in the same sentence, never to use "can" and "could" in the same sentence. But listen to this: "I went down town yesterday in order that I might meet my father, who could get off from

work then, and said he would buy me a pair of shoes, etc." As soon as you begin your story here, you have made it necessary to use "could" "would" "might" "should," etc. and it will never occur to you to use "can," "may," "will," or "shall" in that sentence. But if your story began, "I am going down town tomorrow,"—you would instinctively change all those verbs, and to what?

In other words these verbs fall into two groups in our minds:

I	II
can	could
may	might
will	would
shall	should

Each group belongs to its particular kind of sentence.

What you learned so easily and naturally and unconsciously when you were younger, you will learn much more quickly and very consciously about every new language you study. It is the fact that in all our stories about life we divide all actions into two great and entirely separate realms. One is the realm of our present life, what we are doing today and tomorrow and next week, all the things we are busy over and striving for now. The other is the realm of the past, everything that is finished and unchangeable.

What tenses of the indicative belong in that realm of the present which is of such primary importance to us? The present, of course, and equally of course, the future and the future perfect. Whenever we begin a story or a few remarks with one of these tenses, we are dealing with the present business of life: "I shall have finished that book by the time you come tomorrow, so that we can talk it over; if you will bring the sequel, we can compare them."

What are the tenses that deal with all that is done and finished, unchangeable because it has passed into history? The imperfect, perfect, and pluperfect. See how your tenses change from the sentence above, if you begin it, "I had finished the book the day before he came, so that we might talk it over and so that we could compare etc."

Now let me teach you a childish game that will help you remember quickly and easily how to combine and keep separate these tenses in Latin. For the subjunctive has to be divided into these two realms, too, and the names of the tenses are not much help in remembering. You must imagine that your right arm represents the life you are living now and all you hope to accomplish in the future; it is the main business of living; it is the principal realm. On the other hand, your left arm must represent the past which is of secondary importance, because it is finished and unchangeable. Now you must imagine that each arm has only two fingers attached to it. Double your thumb over your third and fourth fingers to get them out of the way, and have only your index and middle fingers to use. Each one of those fingers represents a tense of the subjunctive; and you must learn how they are attached to these two big realms of the present on one side and past on the other.

Hold them in front of you, placing the index finger of your left hand in between the index and middle fingers of your right hand, and the left middle finger below all the others. Then they will represent the way the tenses of the subjunctive are printed on the page of your grammar. First is the present subjunctive which is attached to the realm of your present life, then comes the imperfect, which is attached to the realm of the past (your left arm). What tense comes next? And to what realm is it attached? And then last of all comes what tense and to what is it attached?

You see thus that the tenses of the subjunctive are divided evenly between the two realms of our life. And just as you cannot work one of your left fingers

by beginning to lift your right arm, so you cannot use the imperfect or pluperfect subjunctive in a sentence when its main verb is a present or future or future-perfect indicative.

What I have called realms of life here, we call sequence of tenses in grammar. Of course this is a childish way to remember, but if it helps you to recall quickly and accurately exactly what tenses you may choose between, by all means use it until sequence is as natural in Latin as in English.

A SECOND LESSON IN SEQUENCE OF TENSES
IN THE THIRD SEMESTER

When you know that you have only two tenses of the subjunctive that you may choose between in any given sentence, half the battle is over. Indeed more than half the battle is over, for the two possible tenses sort themselves out almost voluntarily.

In each sequence, primary which is the realm of the present life, and secondary which is the realm of history, one tense of the subjunctive is used to denote action

that is going on at the same time as the main action of the sentence, or perhaps is not even begun yet. It denotes unfinished action, in short. "The soldiers fear that the Germans will conquer the army." The conquering is not done, is not even begun, while the fearing is going on. Your sentence is in the realm of present life, that is, primary sequence, and you are trying to express unfinished action. The present subjunctive is plainly indicated.

"When Caesar had approached and while he was pitching camp."—*Cum Caesar accessisset ibique castra pōneret* shows very clearly how the imperfect represents this unfinished action in a sentence in secondary sequence, and how the pluperfect represents completed action.

So you see each sequence has one tense for action not yet finished (perhaps not yet even begun) and one tense for action already completed.

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